# GRAND OPERA SEASON OPENS-THE NEW CARMEN

meant if they examine, for illustration, such compositions as Scriabine's etudes, prejudes and "poemes." Opus 65 consists of three etudes, and to be in B first or incomplete factors. The fifth without the third has no tonality at all, and its employment in consists of three etudes, and to be in B first or incomplete factors. The fifth without the third has no tonality at all, and its employment in consists of three etudes, and to be in B first or incomplete factors. At the concert to be given at the Constitution. preludes and "poemes." Opus 65 consists of three etudes, said to be in B flat, C sharp and G major. As a matter of fact there are no key signatures and the constitution of the co

nected series was long forbidden by all musicians. The seventh and the ninth a call and a large of fact there are no key signatures and no tonality is ever defined. Strikingly clear in form, these little pieces are studies in ninths, sevenths and fifths. Hitherto we have been familiar with plano studies in thirds, sixths and octaves, as in the case of Chopin's opus 25, Nos. 6, 8 and 10.

Later Scriabine works have no key nominated. This prevents us from making a futile search for a tonality will be. But let us not forget that simulating a futile search for a tonality of the following composers, which was a fine case of the following composers and in the case of the following composers and in the case of Chopin's opus 25, Nos. 6, 8 and 10.

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### METROPOLITAN OPERA HOUSE.

The first week of the season of grand opera at the Metropolitan Opera House will begin to-morrow night with a performance of Verdi's brilliant work "Un Ballo in Maschera." which was brought forward by Mr. Gatti-Casazza last season as a revival in honor of its composer's centenary. The cast will include

NOTES.

CONCERTS, RECITALS, MUSIC

There is to be a series of four Saturday evening Philharmonde concerts at popular prices on November 21, January 16, March 13 and March 28. The first one will be a Wagner programme made up of favorite selections from six of the operas and music dramas. Mme. Alma Gluck will be the soloist at the second of the series.

Harold Bauer, the planist, who will be the soloist with the Symphony Society of New York, Walter Damrosch con-ductor, at Aeolian Hall this afternoon, will play the Brahms D minor concerto will play the Brahms D minor concerts
with orchestra. The complete programme
is as follows: Overture "Oheron," Weber
symphony in C major "Jupiter," Mozart
"Saint Francis Preaching to the Birds,"
Liszt-Mottl, and the concerto in D minor

Liszt-Mottl, and the concerto in D minor for plano with orchestra, Brahms.

The programme for Sunday afternoon, November 29, at Aeolian Hall will be devoted to an interesting exposition of the development of ballet music in France from 1749 to 1913, ranging from the simple classic ballets by Rameau and Gluck down to the exotic ballet "Daphnis and Chloe," by Ravel, which will receive its first performance in America. Felice Lyne, the coloratura soprano who won her laurels in London during Hammerstein's opera season there, will be the stein's opera season there, will be the soloist. The complete programme fol-lows: Excerpts from "Platte," Rameau:

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TO-NIGHT, FAREWELL

POPULAR CONCERT

LAST WEEK

"AIDA"

"LUCIA DI LAMMERMOOR"

Mon., Wed. & Thurs. Nights at Mat. Nov. 16, 18, 19, 21,

Seats

at

Soloists: FREEMAN.
KREIDLER, LENSKA.
BERGMAN. DUBINSKY.
MARR. EWELL. Conductors: PASTERNACK,
RIESENFELD. Selections
from "TRISTAN UND
ISOLDE." "HAMLET."
"PROPHETE." "HERODIADE." "BABETTE."
"JUBEL. OVERTURE,
BOCCherin. "MARUCOTTONS, J. Strauss: BLUE

TIONS, J. Strauss BLUE DANUBE, Popper's "HUNGARIAN RHAP-SODY Meyerbeer's "FACKELTANZ."

CONCERTS OF THE WEEK annual Thanksgiving Day performance given at the Opera House will take place.

SUNDAY-Philharmonic Society, Carnegie Hall, 3 P. M. Symphony Society, Aeolian Hall, 3 P. M.

Adolfo Jimenez, tenor, Carnegie Chamber Music Hall, 8:15

MONDAY-Ethel Leginska, pianist, Aeolian Hall, 3 P. M. TUESDAY - Mme. Schumann-Heink, song recital, Carnegie

Hall, 3 P. M. Paul Draper, tenor, Acolian Hall, 3 P. M.

Concert for the benefit of the German-Austrian-Hungarian Relief, Carnegie Hall, 8:15 P. M. WEDNESDAY-Frederick Preston Search, violoncellist, Aco-

lian Hall, 8:15 P. M. THURSDAY - Philharmonic Society, Carnegie Hall, 8:15 P. M. FRIDAY-Philharmonic Society, Carnegie Hall, 2:30 P. M.

Nicolai Sokoloff, violinist, Aeolian Hall, 3 P. M. Victor Wittgenstein, pianist,

Aeolian Hall, 8:15 P. M. SATURDAY-Symphony Concert for Young People, Carnegie

Hall, 2 P. M. Willy Burmester, violinist,

Aeolian Hall, 3 P. M. Philharmonic Society, Carne-

An event of unusual interest will be a

### Geraldine Farrar Will Impersonate Carmen for First Time Thursday Night ---Italian, French and German Works to Be Given

### THE WEEK OF OPERA.

OPERA HOUSE . C BY MISHKINISTUDIO

EMMY DESTINK

METROPOLITAN

Metropolitan Opera House. MONDAY-"Ballo in Maschera," Mmes. Destinn, Hempel and Matzenauer; Mr. Caruso, Mr.

WEDNESDAY - "Lohengrin," Mmes. Gadski and Ober; Messrs. Urlus, Braun, Weil and Middleton (debut).

THURSDAY - "Carmen," Miss Farrar, Mme. Alda; Messrs. Caruso, Amato, Rothier and Reiss. FRIDAY - "Rosenkavalier," Mmes. Ober, Hempel and Schu-

mann (debut); Messrs. Goritz,

Weil and Althouse. SATURDAY, 2 P. M .- "La Boheme," Mmes. Bori and Schumann; Messrs. Botta (debut), Scotti and Tegani (debut).

8 P. M .- "Aida," Mmes. Destinn and Matzenauer; Messrs. Martinelli, Amato and Didur. Century Opera House.

TUESDAY-"Lucia di Lammermoor," Florence Macbeth, Messrs. Harrold, Kreidler and Kaufman.

### By W. J. HENDERSON.

HE opening of the regular season Metropolitan Opera House to-morrow evening will have a special interest. Something has been said of the triumph of the impresario in assembling his company in spite of the formidable difficulties caused by the war, but doubtless only be imagined. But sufficient to this quartet by the Kneisels on Tuesday Gatti-Casazza and Otto Kahn, the chairman of the board of directors of the they discovered certain prominent Metropolitan Opera Company.

Good fortune played her part too, for the long restraint of Italy made it pos-sible for the Italian members of the company to depart without obstacles hostilities by the Government at Rome, become insurmountable. The return of the German men of the company was effected only by special grace of the Kaiser, who was persuaded haps have a good effect on American

And so to-morrow night the festivities will begin with a performance of that melodious Verdi opera in which united. Our scales are built on melodic Governor Riccardo of Boston disguises himself as a Neapolitan fisherman in harmonic relations and demanding the order to visit secretly a witch. That he is promptly recognized and acclaimed a disguise, except for reasons similar add the old ecclesiastic modes, long conwho was wont to go about the city thus in order to learn the real life of his

The excitements of the first week of opera will come with Thursday evening, when Geraldine Farrar will impersonate Carmen for the first time. Naturally every one looks for something entirely unconventional. It is generally agreed that Carmen was a wayward young woman, and that when you have ginnings of wisdom. Miss Farrar has to do wayward things on the stage and cell them acting. It will be astonishif she does not avail herself of her privileges on Thursday evening. On the other hand the unexpected may happen and she may cling closely to the meanings of the text of the opera.

Adelina Patti sang the part once on the vinsky etage of the Metropolitan and achieved

a pleasant failure. A very sweet and kittenish Carmen she was. She would never have harmed Don Jose or any other man and a treat of ice cream soda would have satisfied her maddest de-

Liki Lehmann also sang Carmen at the Metropolitan. A great woman, a marvelous artist was Lilli Lehmann in those days, but Carmen was not within the grasp of her art. Her impersonation was too formidable. One felt that although a Carmen of full blooded eauty, of ravishingly splendid physical contour, walked before the eyes, the spirit of the gypsy was blended with those of Norma and Ortrud. Not a pitiable weakling, such as Don Jose, was the man for this woman. Like

But let us not fall into a dream of fair women. Miss Farrar may make us all forget the other Carmens. Perhaps she may even escape the almost inevitable was just Calve herself, irresistible, be-

Mr. Gatti-Casazza has with fine judgment put forward Italian, German and French operas for the first three per-formances. We shall unquestionably have quite as much German opera as in previous seasons. Up to the present no works by American composers are announced. Neutrality in opera can no further go.

> Il concetto vi dissi: Or ascoltate com'eglie svolto. Andiam! Incominciate!

Progress in musical art is difficult to define, and the developments of the art must always remain inexplicable to all save musicians. To inform those numerous music lovers who have no musical knowledge as to what constitutes the novelty of recent methods in musical art is impossible. Yet these matters cannot be set aside and excluded from critical discussion. Purely

rhythm and harmony. No one has any great difficulty in perceiving the nature or at any rate the unfamiliar style of unexpected rhythms. Any musical ear will discover the presence of unusual melodic progressions, though the owner of the ear may not be able to give them a name. But many music lovers fail to see that the real novelty in strange music is in the harmony.

All our modern music is conceived as melody and harmony inseparably united. Our scales are built on melodic successions of tones possessing logical to see that his generosity would per- a name. But many music lovers fail

successions of tones possessing logical support of certain unchangeable chords. When, therefore, to the long established the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that major and minor scales, familiar to the chorus seems to indicate that the chorus seems to indicate the chorus seems to indicate the chorus seems to indicate the chorus seems to be considered to the chorus seems to be chorus seems to those of the Commander of the fined wholly to church music of a cer-Faithful, the good Haroun al Raschid, tain type, the whole tone scale, the chromatic scale, with its derivative series of chromatic harmonies, and finally the harmonic scale-consisting of a tone and its overtones-we enfranchise composition even to the verge of

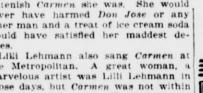
chord successions and (to use a necessary technical term) resolutions, that said this you have come only to the be- makes the music of the so-called futurists so strange, so remote, and at

Kodaly professes to have learned by investigation that the true Hungarian musle is not that of the Hungarian gypsy and he has set out to reproduce the real thing. That he has decked it out with all the devices of the futurists an elemental fact.

Morgan Kingston: Tonio. Thomas Challenger Hardy Williamson: Silvio, Louis D'Angelo. Tannhæuser Overture, Conductor Ernst Knoch.

Sextette and mad scene from "Lucia"—
Lucy Ashton, Florence Macheth: Edgar, Orville Harrold: Sir Henry Ashton, Louis Kreldler: Bide-The-Bent, Alfred Kanf. out with all the devices of the futurists an elemental fact. quite indisputable. He is merely Many singers have essayed the role treading the path already laid out by and only a few have succeeded in it, such Russians as Scriabine and Stra-

Musicians will understand what is



Cleopatra, she was for a Cæsar.

witching, and vocally beautiful.

ENRICO CARUSO, METROPOLITAN OPERA HOUSE OBY MISHKIN STUDIO never will be. The length and thickness and tensile strength of the wires peractively demanded. Those who fourths—perfect, augumented and discontinuous perfect. which does not exist. One of the poems which had to be pulled to secure the listened with interest to the perform- minished—which Scriabine asserts is the release of some of these singers need ance of the Hungarian Zoltan Kodaly's perfect consonance. Much that this composer does is bound up in his reday of evil was the diplomacy of Mr. evening readily recognized the peculiar ligious creed, for he essays to embody character of the music, but whether his theosophy in his music. With this role is well adapted to the lyric quality we need not concern ourselves, any causes of the peculiarity is another more than an admirable writer in the

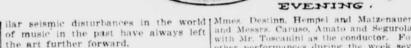
which, in the event of the beginning of great difficulty in perceiving the nature having done that it is of no further im-

patterns, but metres can be modified by the extension of the line and the stanza.

The music lover unacquainted with the and at the Saturday matinee. Mr. Kings

selves that harmony is not only its background but its basis. The convictional distance and Mr. Albertieri will direct the ballet tion of absence of defined tune which | ballet. license.

It is the liberal employment of all the melodic progressions obtained from these various scales, together with the of rhythm but chiefly from its lack of "Pagliacci," the sextette and the matches of the company of the com C major scale is a tune in itself, and respective easts and their positions on ti musical instinct it suggests musical instinct it suggests certain logical successions of the simple chords of the tonic, dominant and subdom-



### CENTURY OPERA HOUSE.

House will be signalized by the production of Donizetti's "Lucia di Lammermoor," which will serve as a medium for the exploitation of the coloratura singing of Florence Macbeth, the young American prima donna whose success at the Central Park institution has been, well merited. Miss Macbeth has been heard in but two roles since her arrival-The Doll and Antonia in "The Tales of Hoffmann," and in each she has sustained the famous mad scene of "Lucia" she will have sufficient scope for a display of the florid faculties of which she has voca

Orville Harrold will sing Edgar, which as Sir Henry Ashton and Alfred Kauf-man will sing the music of Raymond. Students of music are early taught that the three elements of it are melody, rhythm and harmony. No one has any great difficulty in perceiving the nature.

London Times has done when he says:

"In reality his creed has done the constant that the three elements of it are melody, only thing that a creed can do for an artist; it has given him conviction, and A new English translation of the libretto

The music lover unacquainted with the science of musical form should learn that line and stanza shapes of poetry have their analogues in music. We have also our phrases, our clauses, our sentences, our verses, our rhetorical pauses and other machinery of literature.

The music lover unacquainted with the saturday mastnee. Mr. Kingston and Mr. Bergman will alternate as Radames, the former singing Thursday evenings and Saturday matinee. Mr. Chalmers will be heard as Amonasro Monday. Wednesday and Thursday evenings, and Mr. Kreidler will sing the same read at the Saturday matinee. Henry But when we come to melody we reach something exclusively musical, and we have first of all to satisfy ourselyes that harmony is not as a superstant of the Messenger and Jeanette Kahn as the

"Pagliacci"-Nedda, Lois Ewell : Canio

with its own fundamental harmonies is an elemental fact.

The thing that puzzles the ordinary music lover's ear in this new music is just that which has been described as found in the piano pieces of Scriabine.

Ninths, sevenths and fifths are not Corville Harrold: Sir Henry Ashton, Louis Kreidler; Bide-The-Bent, Alfred Kaufman; Sir Arthur Bucklac, Hardy Williamson: Alice, Elizabeth A. Campbell.

Last act of "Il Trovatore"—Leonora, Bettina Freeman: Azucena, Maude Santley: Manrico, Orville Harrold: Count di Luna, Louis Kreidler; Ruiz, Hardy Williamson: Alice, Elizabeth A. Campbell.

THURSDAY & and Messrs. Caruso, Amato and Segurola with Mr. Toscanini as the conductor. Fo presentation and with casts that include a long and dazzling array of operation The last week of the first half of the will be heard here for the first time.

GERALDINE

SASSA

WHO WILL

SING CAJEMEN

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Next Thurs. Evg., 8:15. Next Fri. Aft., 2:30. Soloist. Julia Culp

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### BORWICK

H. E. Krehbiel, Tribune, Nov. 6th 1. E. Krenbiet, Tribune, Nov. 8tr. "In a noble sense he was academic in Bach, Beethoven and Scarlatti, but he showed the Brahms poetic fibre in the sonata—strength, sincerity, tenderness. He may not be a player for school-girls; he is for men and women."

Richard Aldrich, N. Y. Times, Nov. 6th:
"Mr. Borwick appeared again yesterday
at Carnegie Hall and showed that he
a planist of the highest accomplish-ment, an artist of singular individuality, gifted with poetle vision; but essen-tially sound and wholesome in all that he does."

Pitt Sanborn, Evc. Globe, Nov. 6th:
"Mr. Borwick's main offering was the
Brahms sonata in F minor, and his
performance of the work was one of the
finest achievements by any planist heard NEXT RECITAL—CARNEGIE HALL TUES. AFT., NOV. 24TH, AT 3 (Steinway Piano.) Mgt. Wolfsohn Burcau.

### METROPOLITAN SEERA

Maschera, Destinn, Hempel, Matzenauer, Caruso, Amato, Segurola, Rothier, Cond., Toscanini, Wed, at 7:45-Lobengria, Gadski, Ober; Urius, Braun, Well, Middleton (debut). Cond. Hertz.

Thurs, at 8—Carmen. Farrar, Alda; Caruso, Amato, Rothier, Reiss. Cond. Toscanini.

Fri, at 8—Rosenkavather, Ober, Hempel, Schumann (debut); Goritz, Weil, Althouse, Reiss. Cond. Hertz. Sat. at 2—La Boheme. Bort, Schumann; Botta (debut), Scottl, Tegani (debut), Segurola. Cond.

Sat. at 8 Prices 75c. to \$1 Aida. Destina atzenauer: Martinelli, Amato, Didur, Rossi

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### WALTER DAMROSCH Conductor THIS AFTERNOON AT 3. HAROLD BAUER

WEBER, Overture "Oberon."
MOZART, Jupiter Symphony,
BRAHMS, Concerto in D minor,
LISZT, St. Francis Preaching to the Birds,
Seats at Box Office, AEOLIAN HALL.

Carnegie Hall, Sat. Aft., Nov. 28th. at 2:30

NEW ABOLIAN HALL TUES. EVE. NOV

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